



scholarly and
research activities
teaching news
publications
awards and events



SHSS Newsletter

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SHSS

NEWSLETTER

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UNIC

SCHOOL OF HUMANITIES
AND SOCIAL SCIENCES

Dear Reader,

I am delighted to present you the first issue of our School newsletter. Our aim is to use it as an online tool to inform you of current and upcoming research projects, publications, conferences, exhibitions and events and keep you up to date with our students and faculty work, which we believe is impacting our society in Cyprus and abroad.

The task of the School of Humanities and Social Sciences (SHSS) is to provide innovative and inspiring education that fosters a wide base of knowledge and develops intellectual capacities within an international environment. Even in these unusual times, our Departments continue to operate smoothly, being the home of a vibrant, colourful community of students, academics, and researchers.

We aspire to use the newsletter as a communication tool that reflects the School's highest priorities; support the research and scholarship of our faculty in the fields of humanities, arts, and social sciences, ensure that our students receive the best education, tackle problems which are important to the world today, and contribute to the betterment of the society.

We also hope for the newsletter to act as an additional communication vehicle between the SHSS and our global connections with leading universities and professional or-

ganisations that offer students and faculty opportunities for international research collaborations, student training, and the development of joint/dual degree programmes of study. The publication will indicate how proud we are to be part of a community that extends well beyond our physical campus.

At a later stage, in 2022, we plan the winter and spring newsletter issues to be complemented by an annual research oriented volume whose content is to be based on the diverse interests of the faculty members of the six School Departments.

I would like to take this opportunity to sincerely thank the colleagues of the Editorial Committee as well as Dr Ioulia Papageorgi, Associate Dean of the School, for supporting this project; Ioulia will be acting as Editor of the Newsletter.

A special thanks goes to the students and colleagues who contributed to our first ever issue; we continue to seek the support of academics, students and alumni from across the SHSS Departments welcoming submissions to our Newsletter!

All the best!
Professor Klimis Mastoridis
Dean, School of Humanities and Social Sciences

RESEARCH & PROJECTS

Ioulia Papageorgi [1, 2, 4], **Lenka Sokolová** [1, 3]
Online teaching of Psychology during Covid-19 pandemic.
A survey of the EFPA Board of Educational Affairs
1 EFPA Board of Educational Affairs
2 University of Nicosia, Cyprus
3 Comenius University in Bratislava, Slovakia
4 Convenor, EFPA Board of Educational Affairs

The European Federation of Psychologists' Associations (EFPA) Board of Educational Affairs was founded at the EFPA General Assembly in 2011 as a permanent body that monitors and assesses developments in the teaching of psychology. It focuses its activities on the academic education of psychology at all levels (BA, MA, PhD, postgraduate), the teaching of psychology to other professions, the teaching of psychology in pre-tertiary education and to the general public. Currently the Board has members from sixteen European countries (Croatia, Cyprus, Czech Republic, Finland, Germany, Italy, Latvia, Malta, Netherlands, Norway, Slovakia, Slovenia, Russia, Romania, Ukraine, and the United Kingdom) and cooperates actively with other bodies involved in the teaching of psychology.

The COVID-19 pandemic is currently a major public health issue across Europe. The Board of Educational Affairs, in the context of its aims, current work plan and support of the EFPA initiative on COVID-19, has created an online survey to investigate how the COVID-19 pandemic has affected the teaching of psychology. The survey was conducted by the EFPA Board of Educational Affairs in cooperation with the European Federation of Psychology Teachers' Associations (EFPTA) and the European Society for Psychology Learning and Teaching (ESPLAT). Our aim was to investigate the experiences of psychology teachers at different levels of education from different European countries with online/distance teaching of psychology. Please see Figure 1 for detailed research objectives.

The survey was conducted from April to July 2020 with a total of 696 participants from 25 European countries. The survey has also been translated in Japanese and data have been collected in Japan. Psychology educators around Europe reported similar experiences in their online teaching. They used a plethora of online collaboration tools to support their teaching (please see Figure 2 for a detailed breakdown). Even though they were able to adapt their teaching to the new situation, they reported some subject-specific limitations in the online teaching of psychology (e.g. difficulties in teaching practical skills). Another challenge to the online training of psychologists was the use of assessment instruments, copyrighted and sensitive materials, which our participants mentioned as a limitation and which can also have legal consequences for lecturers. Online teaching resulted in increased workload for our participants compared to standard teaching and for many of them also a challenge in motivating students to participate (see Figure 3 for barriers reported). On the other hand, educators also mentioned positive aspects arising from this experience, such as being able to improve their digital skills and finding new methods of teaching.

We believe that more detailed analysis of both good practices and barriers can lead to the improvement of the teaching of psychology in the future. Findings will provide further

guidance and examples of good practice to support psychology teachers in this difficult time. The preliminary findings were presented at an EFPA webinar with title "Psychology education and psychology of education on post COVID-19 times" (can be accessed [here](#)) and will also be published in an academic journal paper.

It is our strong belief that clear guidelines for quality assurance in the form of quality standards indicators of online education in psychology must be put in place to ensure high quality teaching and maximize student motivation and learning. Furthermore, there is a necessity for professional development and training of faculty in online education delivery so that they are able to use digital technology to facilitate teaching and learning and become knowledgeable in the digital tools available that can support this process.



Figure 1: Research objectives

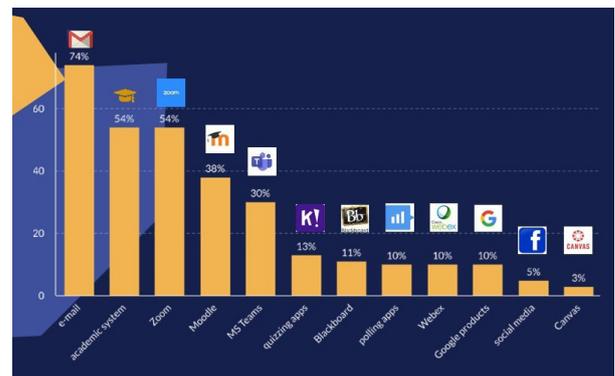


Figure 2: Technology used by psychology teachers when teaching online



Figure 3: Barriers in the online teaching of psychology

RESEARCH & PROJECTS

Avra Xepapadakou

Presentation of the European Research Project 'ARGOS'
ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts

The European Research Project ARGOS: Actes de Création et Dynamiques de Collaborations Croisées dans les Arts de la Scène [ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts] is financed by the European Union and participates in the Programme 'Creative Europe Cooperation Projects: Culture' (2018-2021). Dr Avra Xepapadakou, acting coordinator of the MA Programme in Greek Civilization of the University of Nicosia, participates in the project as an experienced researcher, member of the Greek research team. The project ARGOS is implemented by five partner academic institutions and also benefits from the collaboration of internationally acclaimed artists, groups and cultural institutions from the domain of the Performing Arts.



The ARGOS project involves the collaboration of five academic and five artistic institutions.

The ARGOS Project aspires to function as a multi-observatory where the eyes of researchers, artists and spectators of contemporary performance arts meet and encompass the broad visual field of the creative process. It borrows its name from Greek mythology and, as its logo implies, it refers to Argus the Panoptes, the sleepless, forever alert giant with a hundred eyes and panoramic vision. The aim of the Project is to create a new community of observers that studies the practice of creation and builds a polyphonic narrative that will interpret the cross-cutting dynamics developed during the creative process in the field of the performing arts.

More specifically, during the 30 months of the ARGOS Project, five experimentations will be organized in five different locations. Researchers, artists and spectators will be involved in all five creative processes – some live and others from a distance, connected through live streaming. In the above context, different types of observation will apply:

- Integral Observation in the framework of the experimentation of João Brites – TeatrO Bando (Palmela Portugal), where the observers and the artists interact in real time, in a specific common location.



During the immersive observation, the camera makes it possible to capture an unprecedented point of view of the creative process and to experience close relationships with certain moments in the creative work that the physical distance in the room cannot.

- Participatory Observation with Chiara Guidi – Societas (Cesena, Italy), in which the observers are directly and actively involved in the creative process.
- Virtual Observation at the Théâtre National de Bretagne (Rennes, France), in the framework of which the observers are equipped with virtual reality devices to experience the creative process through interaction and immersion.
- Creative Observation, as developed by the artistic platform 'Au bout du plongeur' (Thorigné-Fouillard, France). The observers will be asked to edit archival material in order to create an online narrative of their experience.
- Intercultural Observation in collaboration with Moussem Nomadic Arts Centre, (Belgium and Lebanon), in which the observers are encouraged to explore the diversity of cultural backgrounds in their perceptual practice.

The first experimentation, namely the integrated observation at 'Teatro O Bando', in Palmela (PT) took place in April 2019. A group of ARGOS members (scholars, mediators, students, spectators and artists) observed rehearsals of the creative process of Purgatório/A Divina Comédia, based on the classical text by Dante. The community of observers had the opportunity to experience both the specific nature of this first type of observation, as well as the peculiarity of the physical and dramatic creative process of one of the oldest



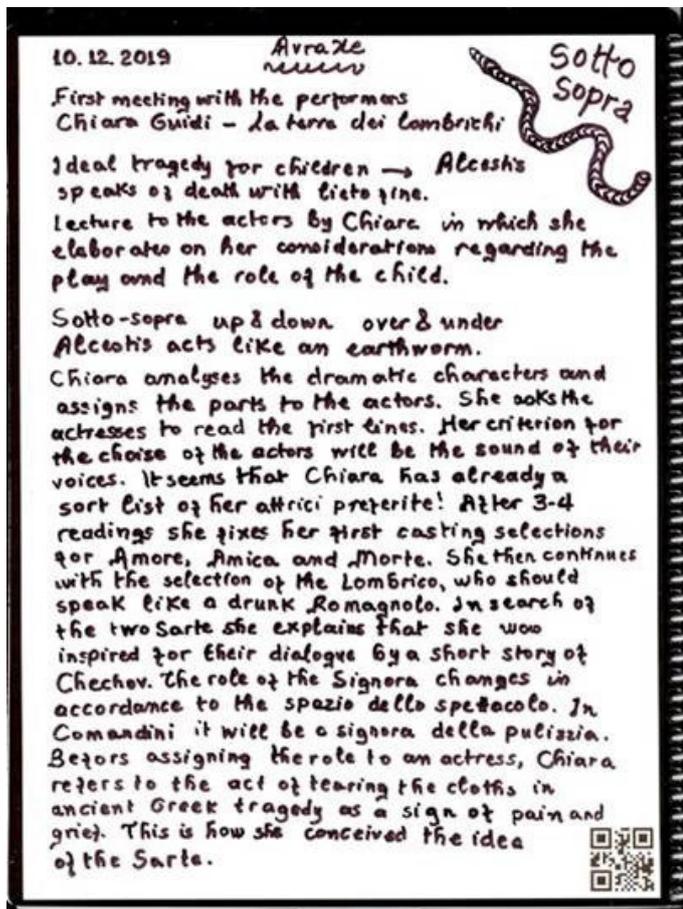
A snapshot from the rehearsals of the production Purgatory, directed by João Brites, TeatrO Bando, Palmela, Portugal, April 2019.



The organizers of the participatory observation in Cesena were two scholars from Greece, both members of the ARGOS group: Eleni Papalexioiu and Avra Xepapadakou. Eleni and Avra are the curators of the archive of Romeo Castellucci and Societas Raffaello Sanzio and have been working in Cesena for more than 8 years.

theatre companies in Portugal. The “Watchers” were able to combine their observation with the use of high-tech theatrical annotation methods, such as video recordings and digital tools like Rocketbook notebooks.

December 2019 was the date of the second experimentation, namely the participatory observation at the legendary ‘Teatro Comandini’, the premises of the internationally acclaimed Italian theatre company Societas [Raffaello Sanzio] in Cesena (IT). The members of ARGOS were actively



Page from the rocketbook (digital notebook) of Avra Xepapadakou. The rocketbook was an invaluable annotation tool during the ARGOS observations.

integrated in the creative process of *La terra dei lombrichi* [The land of the earthworms], a ‘tragedy for children’, freely inspired by Euripides’ *Alcestis*, directed by Chiara Guidi. Similarly to *Alcestis*, Chiara Guidi’s *Terra* revolves around the bipolar contrast of light versus darkness and deals with the sensitive issue of death. [04] The workshop was organized by the Greek team of the ARGOS project, coordinated by Eleni Papalexioiu, assistant professor of the Department of Theatre Studies of the University of the Peloponnese and Avra Xepapadakou, acting programme coordinator, University of Nicosia. [05] The community of observers had the unique opportunity to experience a holistic creative process during all its stages, from its very start, i.e. the procedure of casting, training, rehearsals until its final artistic result, a complete theatrical production. [06]

The immersive observation of the creative process of Rothko *Untitled #2* took place at the ‘Théâtre National de Bretagne’ in February 2020. The challenge was to experience three different ways of looking at, and relating to, the stage and the presence of the artists who worked on the creative process. For three days, the participants experienced three-hour observation sessions in three different observation posts. A camera located on the stage captured all the actions that took place, whether they were artistic, technical, notes or even the emptiness of the stage when the rehearsal action was interrupted. Continuous flow recording made possible to record the different temporalities of a rehearsal day.

Two more experimentations, in Lebanon and France are in progress. The research results of the ARGOS project will be disseminated in Rennes, in April 2021, through a forthcoming international conference on the creative process in the performing arts. [08]

Project ID

Project title ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts
Collaborating Partners

- Université Rennes 2 (host institution, France)
- University of the Peloponnese (Greece)
- Universidade de Lisboa (Portugal)
- Université de Lille (France)
- Universiteit Antwerpen (Belgium)

Collaborating artists, groups and institutions

- Chiara Guidi-Societas (Italy)



Chiara Guidi teaches a young performer of *The Land of the Earthworms* surrounded by the group of actors, Teatro Comandini, Cesena, Italy, December 2020.

RESEARCH & PROJECTS

- João Brites-Teatro Bando (Portugal)
- Moussem Nomadic Arts Centre (Belgium and Lebanon)
- Au bout du plongeur (France)
- Théâtre National de Bretagne (France)

The Greek research team

- Dr Eleni Papalexidou: assistant professor, University of the Peloponnese
- Dr Avra Xepapadaku: programme coordinator, University of Nicosia
- Dr Antonia Vasilakou: special teaching staff, University of the Peloponnese
- Venetia Theodoropoulou: PhD candidate, University of the Peloponnese

ARGOS online

<https://www.argoseuropecreative.eu/>

Press

- [Digital revolution in the research of the performing arts](#)
- [The European Project 'ARGOS'](#)
- [The 'ARGOS' Project: Two Research Experimentations in Italy and France](#)



The logo of the ARGOS Research Project.

Dr Evanthia (Evi) Tselika, Department of Design and Multimedia and UNRF Phygital project coordinator

Processes of Commoning, Digitalisms and Social Art and Design Practices: Project Phygital

Phygital (2017–2020). [Phygital Project](#), Catalysing innovation and entrepreneurship. Unlocking the potential of emerging production and business models. Interreg Balkan-Med European Regional Development Fund.

“When we speak of commons, we don’t speak of material things, or of small projects like an urban garden, as important as these may be. We speak of a principle of organization of society that therefore can be realized in many different ways. It is a principle of social organization as much as capitalism, but according to a very different logic, which is not statist, not market oriented and not based on the privatization of the means of our reproduction. I think that this concept is very important because it means that in order to speak of commons we need to engage in a process of re-appropriation. We cannot have commons only but putting together some aspects of our lives without, at the same time, addressing the question of our reproduction and the means of our reproduction. So, another important point is that the construction of the commons necessitates a broad process of

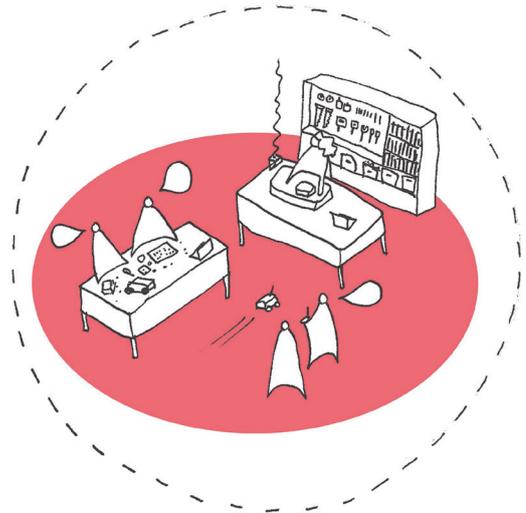


Illustration of a Makerspace by Jenny Dunn for Phygital Cyprus, 2019.

re-appropriation, of the lands, the technologies and of course the power to make decisions.” (Silvia Federici [Unconference Free/Libre Technologies, Arts and the Commons](#)).

Phygital is a BalkanMed, EU-funded programme implemented in Greece, Albania and Cyprus (2017-2020) which instigated the development of makerspaces – one in each country - that work in collaboration with local communities. In Cyprus, the project’s work has been carried out by the University of Nicosia Research Foundation with faculty members from the Department of Design and Multimedia in collaboration with the Municipality of Lakatamia and it has focused on social art and design practices exploring the melding of open technology, art and design.

The overall project operates on the basis of the ‘design global – manufacture local’ model which introduces innovative organisational and business patterns allowing an unprecedented booming of communities engaged in do-it-yourself (DIY) activities. It wishes to support and enhance these local capacities for innovation and utilise the opportunities the decentralised modes of production can create and has been heavily influenced by the concept of the commons. It delves into the principles of open source projects, software-hardware freedom and bottom-up collaborative structures to explore ways they can be utilised - in line with social art/design practices – to address the needs of the local community.

In its Cypriot iteration, the project is informed by how commons oriented collective hacking and making approaches relate to social art practices and has taken a physical dimension in the form of a makerspace hosted in the premises of the Lakatamia Community Centre and through the realisation of a series of pilot prototypes, makeathons and workshops developed by the Lakatamia Municipality. The process of development of the makerspace and prototypes has been co-shaped through a series of actions developed by the University of Nicosia Research Foundation (UNRF) that have focused on the intersection of free technologies, the commons and social art practices. These actions developed by UNRF have included a series of thematic workshops (see table of events below), a study drafted by the coordinator of the project, the Unconference Free/Libre Technologies, Arts and the Commons, and its proceedings (you can download



UNRF Unconference Free/Libre Technologies, Arts and the Commons, 2019, General Assembly Day 3. Drawing by Elisha Cox.

it [here](#)), the international exhibition *Sickle & Code* and its parallel events [programme](#) and the catalogue currently in publication of *Sickle & Code*.

UNRF Phygital Events (2018-2020)

UNRF Thematic Workshop 1: Leandros Savvides, Making and connecting in a disconnected world: Hackerspaces as representations of techno-social politics in contemporary capitalist realism. Presentation and workshop 11 & 13 October 2018.

UNRF Thematic Workshop 2: Design Led Approach to Social Practice: Making Spatial Interventions for Test Sites of Exchange by Jenny Dunn, 20 February 2019.

UNRF Thematic Workshop 3: Open Technologies: Their History, Laws, and Gender by Natalia Rozalia Avlona, 08 March 2019.

UNRF Thematic Workshop 4: Narrating and Visualizing the Commons in Environmental Justice Claims: The potentialities of the digital-scape, by Dr Maria Hadjimichael, 09 April 2019.

UNRF Thematic Workshop 5: Digital Fabrication for the Stage, Costumes, Props and Scenery by Makers Will Make: Eva Korae, Eleana Alexandrou and Arianna Marcoulides, 11 May 2019.



Silvia Federici, Keynote Presenter, Unconference Free/Libre Technologies, Arts and the Commons, May-June 2019. Photograph by Evanthia (Evi) Tselika.



Educational workshops for Lakatamia primary schools carried out by Evanthia (Evi) Tselika as part of the exhibition and public programme *Sickle & Code*, September 2019–September 2020. [left] Photograph by Lefteris Ioannides.

UNRF ceramics workshop that considered making together collectively by hand in digital times by Melita Couta and Vasos Demetriou, February 2020. [right] Photograph by Lefteris Ioannides.

UNRF International Unconference 30 May-01 June 2019.

Free/libre technologies, art & the commons. An Unconference about Art, Design, Technology, Making, Cities and their Communities in Nicosia Cyprus.

UNRF International Exhibition and public programming, *Sickle & Code*. October 2019 to March 2020. Opening and Performance, 16 October 2019. Makeathons/Hackathons and Artists talks: September, October, December 2019 and July 2020.

UNRF Thematic Workshop 6: The local ingredients of animation, a stop motion animation workshop by Paschalis Paschali, 10 January 2020.

UNRF Thematic Workshop 7: Making by hand in digital times, ceramics workshop by Melita Couta & Vasos Demetriou, 6 February 2020.

UNRF Thematic Workshop 8: Dr Niki Sioki. Designerly ways of thinking: makerspaces and artistic practices. 07 March 2020.

UNRF Community Engagement & UNRF Thematic Workshop 9: July to October 2020, Christina Skarparis in collaboration with the Handicraft Service, Ministry of Energy, Commerce and Industry.



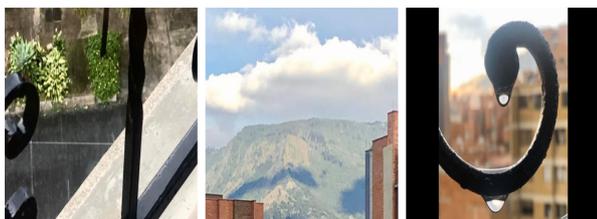
Elena Savvidou, a shadow running under shade, 2019. Part of the exhibition and public programme *Sickle & Code*, September 2019 – September 2020. Photograph by Mirka Koutsouri.

RESEARCH & PROJECTS

Maria Christoforou

Corona Haikus. *Community project*

Corona Haikus is a collaborative [project](#) developed by Sandelion Productions that is led by two remarkable female academics: Dr Sandra Gaudenzi, is an internationally acknowledged authority and academic in the field of interactive and immersive documentary practice. She teaches at the University of Westminster. Sandra Tabares Duque is an international audiovisual producer of award-winning projects and films Productions with experience in transmedia, immersive narratives and impact production. She teaches at the Pontifical University of Bolivia and the University of Antioch. Corona Haikus project was a response to the lockdowns that were being imposed around the globe and to the subsequent impossibility to continue life as it had been planned. It was a response to the shock, to the fear of the unknown and to the need to create a space to be together and to feel connected. The proposition was simple: three images and a short text on the experience of lockdown. It draws from the old Japanese poetic haiku structure.



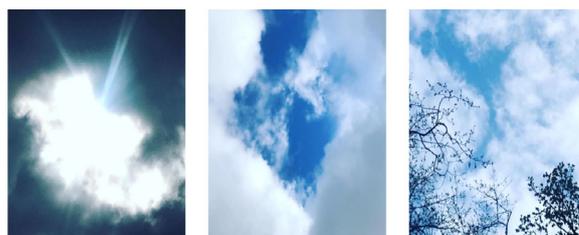
I dream of green forests I cannot reach
Wide landscapes where the eye gets lost and the soul flies
Though today, I'll just stay here with fears and tears.

Sandra Tabares Duque
Colombia
April 26, 2020
Lockdown_day_26

It has been an invitation to look to the world around us with new eyes, to detect the essence and the multiple interpretations of familiar objects, nature, light, colours and even daily routines. The project reached 1100 members from around the world who have embraced it and participated actively. Participants come from England, France, Italy, Greece, Cyprus, Japan, India, Czech Republic, Netherlands, United States of America, New Zealand, Colombia, Canada, Spain, Belgium, Peru, Malta, Japan, Brazil, Tunisia, Argentina, Slovenia, Luxembourg, Mexico, United Arab Emirates, Australia, Honduras and others.

The curated work has been gradually built in a website (Corona Haikus Community, 2020). Within images and poems, the project continues to progress with video art, webinars, etc.

I was honoured to be the first curator of Corona Haikus (Christoforou, M., Thibault, D., and Stehlikova, T.) As a curator, I had to choose a minimum amount of participation in order to be exhibited on the corona haikus website. The quality of participations was remarkable. Each work had its own energy and originality. I saw stories everywhere, in every image, in every little poem. My own stories and other peoples' stories share common worries and feelings in these difficult times. Virtual space facilitates and connects all participant's stories together. All of the individual stories become a synergy of stories that become one universal story, one voice, one emotion, one goal! We are different but so much identical! I have the impression that it is the first time in humanity that virtual communication feels so strong and



If I close my eyes
I can feel the breeze on my skin
If I open my eyes
I cannot see it
Reality is negotiable

Sandra Gaudenzi
UK
May 1, 2020
Lockdown_day_39

so real. It seems to me that people around the world are united since they are facing simultaneously the same enemy, and they share the same emotions, fears, problems while they are all located at their homes. For me corona haikus project is a cathartic journey, that taught me to listen to silence and see the big picture.



According to Ariadne's myth, she gave the ball of thread to Theseus to help him find the way out of the labyrinth.
Find your own way out. Sometimes its complicated but it worths trying.

Maria Christoforou
Cyprus
April 28, 2020
Lockdown_day_41

Under the umbrella of Corona Haikus project, I had various roles: Co-curator, member of CH community, member of virtual seminars, participant and artist for the projects: "Corona Haikus Journey", "Corona Haikus, Visual Poetry in times of isolation". *March 2020 – present*
Available [information](#).

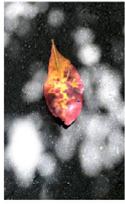


Stay Strong
Where there is a will, there is a way

Maria Christoforou
Cyprus
April 27, 2020
Lockdown_day_48

The Corona Haikus Project is constantly expanding and it aims to be exhibited in museums, schools, universities and other types of cultural, journalistic, state or educational entities and pop up exhibitions. The Corona Haikus project started during the lockdown and it is still in progress and currently is in stage of phase 2.

Catharsis, emotions, interaction, location, space and time are very interesting pillars in Corona Haikus Project. Cyber-space is the space of communication and interaction. Participants may communicate with each other simultaneously since in virtual space geography limitations no longer exist. Time is an interesting concept in Corona Haikus Project,



Below, heart held by shadows
Up, sun flying through colours.
As the love's child pick the view
And dance in the middle

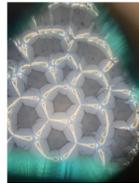
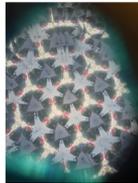


Sandra Tahares Duque
Colombia
May 20, 2020
Lockdown_day_51

and it inspires rhetorical questions such as: Is time linear or cyclical? A debate that exists since Plato and Aristotle. From the perspective of physical matter, with a definite shape and structure, time is linear. For instance, the physical body cannot go back in time appearing as it was before. A photo or an image once taken in the current moment cannot be restored to its original form. However, Corona Haikus project may be



Kaleidoscopic view from my balcony!
It is time to change my perspective...
to reconsider...to redefine...to restart!



Maria Christoforou
Cyprus
May 12, 2020
Lockdown_day_53

experienced in a nonlinear way. What you see in the Gallery is a selection curated by three members of the community, including myself. It represents snippets of daily life, diverse and overlapping realities of the human experience of living through a pandemic lockdown. What you find in Curated experiences, are ways into the labyrinth of the haikus gallery that allow you to browse without getting lost, to be a flaneur



My red dress in hiding in my closet
So am I!



Maria Christoforou
Cyprus
May 18, 2020
Lockdown_day_59

and to follow someone else's guidance if you do not want to visit alone. The members of the community share their feelings and inevitably this leads to individual catharsis.

Time through Corona Haikus Project may appear cyclical. This could derive from a sociophilosophical concept according to which the periodicity of history is based on the repetition or recurrence of social processes. In Corona Haikus Project stories from different individuals, shared the same recurrent and common emotions and routines. Time as cyclical is consisting of repeating patterns. Also the fact that there are more than 24 time zones in the world, makes the concept of sharing in cyberspace even more challenging.

According to the theory of cyclical time, it may be claimed that the pandemic will make its circle and come to an end. Opposing, the theory may also imply the repetition of the pandemic in the future!

In brief Corona Haikus is an international project, with participations from the spectrum of humanities all around the world and it is a journey that continues since the lockdown. My involvement as curator, artist and member of CH community formed a networking in my field that was beyond my expectations.



**EUROPEAN
BEAT STUDIES
NETWORK**

Photo by Harold Chapman

Polina Mackay, Associate Professor of English Literature and Head of Department of Languages and Literature, was elected the Vice President of the European Beat Studies Association (www.ebsn.eu). The European Beat Studies Association is the governing body of the European Beat Studies Network.

Established in 2010 as an informal organization dedicated to promoting and sharing critical and creative work in the Beat field, the EBSN has over 200 members from across the world. The EBSN brings together those who share

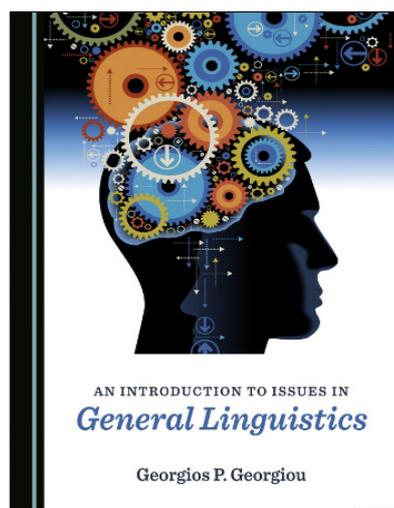
an academic or creative interest in the broad field of Beat culture. The EBSN aims to be inclusive; a genuine community of scholars and students, writers and artists, which not only reaches out to all kinds of people who work on the Beats, but also actively invites their participation.

The EBSN has organized to date eight international conferences in various locations across Europe, including the Netherlands, Denmark, the UK, France, Austria, Belgium and Cyprus. A special conference was also organized

in Tangier, Morocco, in 2014 to mark the centenary of William Burroughs.

The EBSN has received funding from many organizations, including the Roosevelt Study Centre, the University of Manchester, the University of Brussels, Arts Council England, the University of Chicago Centre in Paris, Keele University, the CREA Foundation, Fondation, the Vienna Poetry School, Wien Kultur and the University of Nicosia.

PUBLICATIONS



Georgios P. Georgiou **An introduction to issues in General Linguistics**

It is my pleasure to announce the publication of my latest book titled “An introduction to Issues in General Linguistics” by Cambridge Scholars.

The book aims to show how the language system works, to cultivate a correct attitude towards language, and to familiarize readers with the science of linguistics and issues related to it. Specifically, the first chapter is a must-read by people who have little contact with linguistics in order to gain a better understanding of the way that the language system operates, as well as to familiarize them with language features. Furthermore, readers will be able to observe the main objectives and principles of linguistics, and differentiate the different levels of linguistic analysis. Chapter 2 aims to debunk myths about language by dissolving misperceptions about the language system and the science of linguistics. Chapter 3 deals with the way that humans perceive and produce language. This chapter also includes brief sections about issues surrounding pronunciation and language production. Chapter 4 discusses issues surrounding language learning, and it connects linguistics with education. Chapter 5 contains sections that discuss social phenomena related to linguistics, such as linguistic reborrowing, the language of young people, and revived or artificial languages. Chapter 6 presents two main speech models.

I tried to avoid excessive wordiness since it often creates feelings of boredom in readers. Instead, the book only

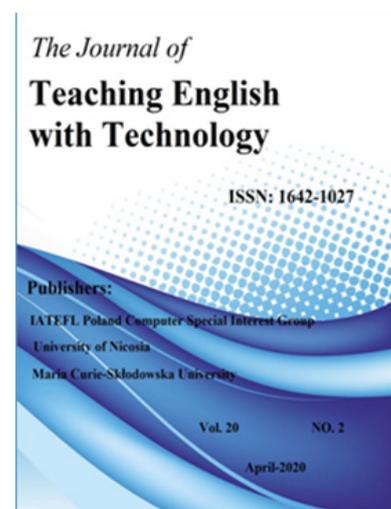
focuses on essential linguistic issues, trying to explain them as briefly as possible without losing its scientific character. The first two chapters are significant as they develop an understanding of the language system mechanism and eliminate misconceptions. The other chapters contain brief sections that discuss intertemporal and timely issues in linguistics. All linguistic phenomena are accompanied by examples so that the reader can understand how they are embedded in real linguistic contexts.

The book discusses linguistic issues scientifically; that is, it neither adopts personal convictions nor uses unsubstantial arguments; instead, it employs findings that have emerged from research. The language of the book is simple so that it can be understood by a wide range of readers, even if they do not have any previous knowledge in linguistics. Therefore, *Issues in Linguistics* is aimed at linguists, philologists, language scholars, tutors, and anyone who loves linguistics or even general readers who are curious to explore the science of linguistics.

You can buy the book from the official website of [Cambridge Scholars](#) and see a preview of it in [Google books](#).

Information about the author: Georgios P. Georgiou is a Postdoctoral Researcher and Lecturer at the Department of General and Russian Linguistics of RUDN University, Moscow. Currently, he is the Head of RUDN University Phonetic Lab and Principal Investigator on speech acquisition projects. Also, he is an Adjunct Lecturer at the Department of Languages and Literature, University of Nicosia, Cyprus. He has also worked at the University of Cyprus and the University of Central Lancashire, Cyprus. His work appears in leading international-standing journals such as *Speech Communication*, *Language Learning and Development*, *International Journal of Bilingualism*, *Journal of Autism and Developmental Disorders*, etc. He has regular presentations at major international conferences, scientific workshops, and open public seminars, and contributed, by invitation, to lectures on speech perception and production. He has also peer-reviewed research papers for high-impact journals (e.g., *Phonology*, *Language and Speech*) and papers submitted in prestigious international conferences, such as Interspeech 2019,

2020. Georgios is an active member of major linguistic organizations, such as the International Speech Communication Association, and other academic societies.



Dr Chris Alexander
Assistant Professor (Department of Languages and Literature) and Head of the Technology Enhanced Learning Centre

The Journal of Teaching English with Technology (TEwT) is now approaching its 21st year!

The [Journal of Teaching English with Technology](#) (TEwT) is a double-blind peer-reviewed Scopus journal that has carved a very specific research niche in the area of technology use in TESOL (Teaching English To Speakers of Other Languages). It is therefore unique as a journal in that it focuses solely on technologically innovative ways of teaching ESOL (English to Speakers of Other Languages) as opposed to foreign languages generically.

It has an impressive and international [Board of Editors and Board of Reviewers](#). The Editors-in-Chief are Professor Jaroslaw Krajka of Maria Curie-Skłodowska University, Poland and Dr Chris Alexander of the University of Nicosia, Cyprus. The Publishers of this online and free-to-access journal are IATEFL Poland Computer Special Interest Group, the University of Nicosia and Maria Curie-Skłodowska University.

TEwT is currently indexed in Scopus, Index Copernicus, ERIH+, Central and

Eastern European Online Library, EBSCO, ERIC, CEJSH, BazHum, Cabell's Publishing Directory, MLA Directory of Periodicals, the Australian Research Council journal list, the Polish Ministry of Science and Higher Education B list. Moreover, as TEwT articles are cited increasingly in other academic journals, its Scopus cite score has been consistently doubling over the last 5 years; the result of which, has led to a huge increase in the number and quality of submissions we receive for review.

Each full-issue volume [4 issues per year minimum] also gives prominence to the University as one of the collaborative publishers. Here are some examples of the last two years' full issue PDFs:

[Special Issue](#) 2020, 156 pages

[Issue](#) 4 2020, 121 pages

[Issue](#) 3 2020, 138 pages

[Issue](#) 2 2020, 140 pages

[Issue](#) 1 2020, 149 pages

[Issue](#) 4 2019, 128 pages

[Issue](#) 3 2019, 114 pages

[Issue](#) 2 2019, 116 pages

[Issue](#) 1 2019, 157 pages

Aretousa Giannakou, Ioanna Sitaridou
Microparametric variation in the syntax of Spanish and Greek pronominal subjects. *Glossa: a journal of general linguistics* 5(1): 75. 1–42. DOI: <https://doi.org/10.5334/gjgl.960>, 2020

The research article published in 2020 concerns an innovative linguistic study which compares Greek and Spanish, both null subject languages, on the distribution of third-person referential subjects and proves the fact that there is microparametric variation between the two languages. In null subject languages, the use and interpretation of subjects is a so-called interface linguistic phenomenon because it involves the interface between syntax and pragmatics or discourse. More specifically, in null subject languages, null subjects are syntactically licensed but their distribution is pragmatically constrained (see e.g. Tsimpli et al. 2004; Sorace & Filiaci 2006). By way of illustration, in English, overt subject pronouns are obligatory in all contexts, as shown in example (1). Greek and Spanish, as NS languages, have more options for expressing subjects. The ambiguous

sentence in (1) could be given in principle as (2) in Greek and (3) in Spanish (Keating et al. 2011: 197). As observed, both null subjects and overt subject pronouns are permitted options in Greek and Spanish.

(1) John saw Charles when he was walking on the beach.

(2) O Janis iðe ton Kosta otan Ø/aftos perpatuse stin paralia.

(3) Juan vio a Carlos cuando Ø/él caminaba en la playa.

The apparently free alternation of overt and null subjects is, however, constrained by pragmatic or discursive factors. Traditionally, the use of a null subject implies reference to an antecedent which is clearly identified by the context, i.e. given, usually referring to the subject of the previous clause (topic continuity). The use of the overt subject pronoun, on the other hand, marks change of topic and/or conveys focus (contrast or emphasis) for purposes of clarity or ambiguity avoidance. The overt forms are thus considered to be the marked option and to have more complex informational structure (see e.g. Tsimpli et al. 2004; Sorace et al. 2009; Tsimpli 2011).

Although it is assumed that subject distribution is guided by similar discourse/pragmatic conditions in Greek and Spanish, as both are prototypical null subject languages, these conditions are not necessarily identical in the two languages. The research in question focused on investigating the similarities and differences between Greek and Spanish in this respect, which was accomplished for the first time using the same methodology and examining both production and interpretation of subjects.

The data were obtained from two studies on 40 adult monolingual speakers of standard Modern Greek (n=20) and Chilean Spanish (n=20). One study focused on the oral production of narratives and the other one on anaphora resolution (interpretation of pronominal subjects). Greek and Spanish were directly compared and differences between them emerged in the scope of the overt subject pronoun (aftos/afti/afto vs él/ella), as shown in both studies. The results indicated that the two languages are indeed largely similar regarding subject distribution, share analogous clause structures and display generally similar properties on

the distribution of subject forms. The findings, confirming the predictions, showed crosslinguistic differences in the scope of overt subject pronoun in contexts of change of subject referent (topic shift). More specifically, it was found that in Greek the overt subject pronoun is used more sparingly and interpreted less liberally than the Spanish overt subject pronoun. This finding was interpreted as caused by the deictic distinctions in the pronominal subject between the two languages. The Greek overt subject pronoun carries deictic properties which are less pronounced in its Spanish counterpart. These differences as presented in the article demonstrate for the first time the microparametric variation observed between the two languages and indicate that even prototypical null subject languages may not be identical as regards subject distribution. Another key aspect which emerged in the data was the flexibility of null subjects since in the oral production they were used felicitously in topic shift contexts and were shown to be ambiguous in anaphora resolution in both Greek and Spanish. The use and interpretation of null subjects thus reveal a more variable distribution than sometimes assumed.

The research article was published in *Glossa*, a high impact journal dedicated to general linguistics, which publishes contributions from all areas of linguistics that provide theoretical implications shedding light on the nature of language and the language faculty. The article makes a positive contribution to the literature as it has important ramifications for linguistic theory and psycholinguistic research.

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Dr Stavroulla Soukara

New academic publications (proceedings)

Η εξιχνίαση του εγκλήματος μέσω των μεθόδων της ανακριτικής ως βασική προϋπόθεση για την αποτροπή του

Η ανίχνευση και η πρόληψη του εγκλήματος περιλαμβάνουν διάφορες μεθόδους συλλογής και ανάλυσης πληροφοριών, οι οποίες εκτείνονται από την ανακάλυψη ότι έχει διαπραχθεί το έγκλημα, μέχρι τον εντοπισμό των πιθανών υπόπτων και τη συγκέντρωση επαρκών αποδεικτικών στοιχείων για να προσαχθούν οι δράστες στη δικαιοσύνη ενώ παράλληλα (σε ορισμένες περιπτώσεις), να αποτρέψει τη διάπραξη μελλοντικών εγκληματικών πράξεων. Είναι ένα καλά τεκμηριωμένο γεγονός ότι η έρευνα βρίσκεται στο επίκεντρο των υπηρεσιών επιβολής του νόμου. Διερεύνηση, στο αστυνομικό πλαίσιο, είναι η συλλογή πληροφοριών από διάφορες πηγές σχετικά με ένα περιστατικό.

Η διερευνητική συνέντευξη (investigative interviewing) των υπόπτων, των μαρτύρων και των θυμάτων είναι μία από τις βασικές λειτουργίες της αστυνομικής έρευνας και συχνά το αποτέλεσμα μιας υπόθεσης εξαρτάται από το αποτέλεσμα τέτοιων συνεντεύξεων. Ως εκ τούτου, τα τελευταία χρόνια υπήρξε εστιασμένο ενδιαφέρον στην ανάπτυξη εξειδικευμένων διερευνητικών τεχνικών που έχουν ως στόχο να βοηθήσουν τις αστυνομικές έρευνες με τρεις βασικούς τρόπους: πρώτον, με την άντληση πληροφοριών κατά τη διάρκεια των ανακρίσεων των υπόπτων. Δεύτερον, με τη λήψη πληροφοριών σχετικά με προθέσεις, σχέδια και πιθανά μελλοντικά γεγονότα (όπως για παράδειγμα, σε περιπτώσεις οργανωμένου εγκλήματος ή τρομοκρατίας).

Τέλος, με την ανίχνευση αληθινών και ψευδών προθέσεων κατά τη διάρκεια τέτοιων ανακρίσεων. Είναι σίγουρα μια ενδιαφέρουσα προοπτική που αξίζει να ερευνηθεί περισσότερο!

Η μελέτη θα ενταχθεί στο περιοδικό **Εγκληματολογία** (εκδ. της Νομικής Βιβλιοθήκης, 2019). Πρόκειται για ειδικό τεύχος της έκδοσης, που θα περιλαμβάνει τα πρακτικά του συνεδρίου της Ελληνικής Εγκληματολογικής Εταιρείας, το οποίο έλαβε χώρα τον Ιανουάριο του 2019 και είχε θέμα: “Έλληνες εγκληματολόγοι από την Ελλάδα και το εξωτερικό συνομιλούν για την πρόληψη του εγκλήματος”.

Dr Stavroulla Soukara

The Role of Investigative Interviewing on Witness Testimony

Cyprus Review, Spring 2020, Issue 32 (1)



Investigation is at the heart of policing. Criminal investigations require the gathering of facts (or evidence) from a number of sources with the ultimate goal to identify the perpetrator of a crime and serve the justice system. This evidence comes from, among other things, crime scenes (i.e. DNA) and from information disclosed by significant others (i.e. witnesses, suspects, victims). It is very often the case that the outcome of an investigation depends heavily on the process and outcome of police interviews with witnesses, as they provide the initial direction of the investigation and the lines of enquiry to be pursued. The investigative interviewing of witnesses is an area which has attracted great attention over the years as the crucial

role witnesses play within the criminal justice system has not in a so most favourable way come to light. Witnesses' misidentifications, which can result in wrongful convictions and subsequent miscarriages of justice, have brought together practitioners and professionals in a quest to develop best practices in witness interviewing and improve eye-witness testimony and identification.

Yiorgos Hadjichristou

Fluid territories, August 2020

Co-Author of 'Fluid Territories' Published and supported by University of Bergen, Faculty of Fine Art, Music and Design, Norway. The publication presents articles, artwork, research projects and documented activities about People, Places, and Processes, a theme that was explored through events held in Cyprus, UK and Norway.

Yiorgos Hadjichristou

Il confine poroso. Riverberi nelle Terre Dormienti di Cipro, August 2020



'Porous Borders, Reverberations in the Dormant Lands', published by Bramea editore. A monograph of creative Projects, Exhibitions and organised events by Yiorgos Hadjichristou.

K. Mastoridis, N. Sioki, M. C. Dyson
Design for visual communication: challenges and priorities. (eds.) Newcastle upon Tyne, UK: Cambridge Scholars, 2019



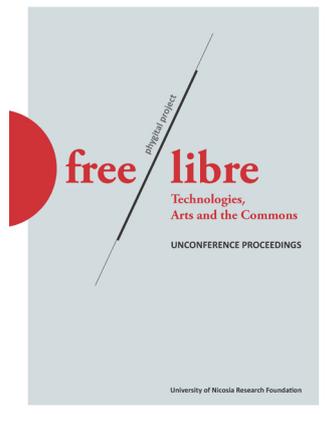
The contents of this book are mainly based on ideas discussed within the framework of the 2016 International Conference on Typography & Visual Communication (ICTVC). This international event was initiated at the beginning of the new millennium and has since developed into an internationally respected event.

The chapters included in this volume provide evidence of visual communication as an established discipline where critical research informs design practice, printing history lays the foundations for future projects, and professional practice benefits from cross-disciplinary collaborations.

As most books published since the invention of printing, this one is also compiled with good intentions. We are aiming to constitute a reason for thinking—in this case about current and future challenges and priorities in the field of design for visual communication—and, hopefully, providing a vivid spark to start a discourse. Our objective is for this volume to become a working tool and a reference point for people interested in studying and researching into typography and visual communication.

Google books [preview](#)
 Publisher's [webpage](#)

Evanthia Tselika, Niki Sioki
Proceedings Free/Libre technologies, arts and the commons. An Unconference about Art, Design, Technology, Making, Cities and their Communities. University of Nicosia Research Foundation, Nicosia, 2020



The Unconference followed the momentum of a broader movement rethinking the academic conference format towards a more connected model of knowledge sharing, peer learning and collaboration. The methodology of the Unconference format in this context allowed for presentations of research and proposed a format of working together in parallel clusters starting and closing with a general assembly. The clusters set their own agenda in the dialogue and conversations which followed responding to presentation proposals as well as spontaneously emerging priorities.

The Unconference and Unconference proceedings have been organized and shaped by the University of Nicosia Research Foundation as part of the Interreg Balkan-Med project

PHYGITAL, and co-organized in collaboration with Lakatamia Municipality and the Fine Arts Programme, Department of Design and Multimedia, University of Nicosia.

Publication design: Ioannis Hadji-panayis

Download a digital copy [here](#).

Klimis Mastoridis
 “On the Graphic Language of the Handwritten Greek Ephemeris”, In K. Salmi-Niklander, H. Droste (Eds.), *Handwritten Newspapers: An Alternative Medium during the Early Modern and Modern Periods*, Studia Fennica Historica, 2019



The chapter constitutes an attempt to introduce aspects of the little known and largely neglected modern Greek scribal history to a wider audience discussing the physical properties and the typographic features of the handwritten ephemeris. Moreover, it suggests that visual graphic language constitutes an integral part of that history and it should be studied alongside and in combination with already established research objectives.

The book is the first edited volume focusing on handwritten newspapers as an alternative medium from a wide interdisciplinary and international perspective. The primary focus is on handwritten newspapers as a social practice. The case studies contextualize the source materials in relation to political, cultural, literary, and economic history. The analysis reveals both continuity and change across the different forms and functions of the textual materials.

You may download a digital copy of the book [here](#).

CONFERENCES | EVENTS



ECSWE2021
EUROPEAN CONFERENCE ON SOCIAL WORK EDUCATION

Conference

Call for papers: ECSWE June 15–18, 2021, Tallinn, Estonia

Innovation and Resilience: Preparedness of Social Work education in uncertain times

The European Association of Schools of Social Work and the Tallinn University, Estonia announce the 2021 European Conference on Social Work Education, which aims to be an international forum for debating innovation, concerns, challenges and practices in social work education.

The overarching themes of the conference are innovation, resilience and preparedness of social work education (SWE) to learn from times of uncertainty and build on these lessons for the future.

Conference Themes

1. Lifespan and SW in an Era of Innovation
2. SWE for Sceneries of Exception (Crises, Disasters and Unexpected Events)
3. Post-Traumatic Approaches in SW
4. Innovative SW Teaching Practices Involving Service Users
5. Innovative Skills for SW Practice with Distressed Groups: Migrants, Refugees, War and Conflict Victims and Health Crises Victims
6. SW Ethics in Times of Uncertainty: Balancing Innovation and Tradition

The Conference will take place, either physically or virtually!

More details [here](#)

Events & Activities | Architecture

Student Prize Advanced architecture contest, August 2020

Fourth year Architecture student Yvonne Asiimwe won 2nd prize in the 8th International architecture competition: Advanced Architecture Contest organised by The Institute for Advanced Architecture of Catalonia (IAAC). The competition, open to students and professionals from all over the world, aimed to inspire reflection on how we can accelerate our future using design in order to respond to the health, energy, food, production, environmental or social challenges of the coming years.

Yvonne's project, named; Redefining "Refugee" in an autonomous Shatila proposes methods in which refugee camps can become self-sufficient entities with a unique identity. The project is located in the Shatila refugee camp which was meant to accommodate hundreds of Palestinian refugees within Beirut but later became permanent and over-populated with approximately 10.000-22.000 new residents. More information, [here](#).

Faculty Award Mies van der Rohe award 2021, Cyprus, July 2020

Markella Menikou, Head of the Department of Architecture, has been selected to represent Cyprus at the European Mies van der Rohe Award 2021 with her project "Concrete House @ Paniotis".

The Mies van der Rohe Award is the most prestigious European Architecture Prize and it is awarded biannually to acknowledge and reward quality architectural production in Europe. It highlights the achievements of European architects in the development of new concepts and technologies and provides citizens as well as public institutions with the opportunity to reach a better understanding of the importance of architecture in the construction of sustainable cities and communities where the essential relationship between the quality of life and the quality of the environment is a key priority.

Buffer Fringe Festival of Performing Arts 2020: a nomadic dialogue

The Creative Centre for Fluid Territories (CCFT) – an international interdisciplinary group of artists, designers and architects initiated in 2016 – is currently engaged in a project called, 'fluid territories – a nomadic on-line dialogue' at the for the Buffer Fringe Festival of Performing Arts 2020. The CCFT, a peripatetic international research group will contribute to discussions about interdisciplinary practices and how they articulate critical insights about place and displacement, place making, marginality, belonging and occupation.

Collaboration and design workshop between Colorado School of Mines & University of Nicosia, Department of Architecture: Fall 2020

In this joint project students will design

a transportable, wearable, inflatable, emergency shelter. There are 2 groups and a total of 25 students. The final project will be presented on the 3rd of December 2020. One group is designing for avalanche, mudslide, cold climate, and flooding conditions. The other team for heat, desert, lack of water, and possible fire conditions. The sites are Colorado, Cyprus and other relevant countries facing similar issues. The scope of the project is to look at: Long and short term use; Durability; Re-usability; Weight; and Price point.

The Colorado School of Mines students will work with: stakeholder outreach; rendering/prototype; failure analysis mode; site/environmental analysis. University of Nicosia students will: set the design criteria; work on design proposals and parameters; research materiality; present the final design proposals.

Colorado School of Mines is located in Golden, Colorado. Robin Bullock is an Associate Professor in Engineering, Design, & Society with significant experience as a decommissioning, remediation and restoration manager/engineer across climates, industries and countries. The course she is teaching, mainly for Seniors, is called 'Projects for People'.

Alessandra Swiny is a Professor in the Department of Architecture at the University of Nicosia, and a practicing Architect. She has been teaching and working on Emergency issues in Architecture, finding solutions for people who have been displaced due to environmental conditions, as well as economic and social crisis.

Epum webinar: Emerging perspectives on urban morphology – Researching and learning through multiple practices, October 2020

The department took part in the webinar hosted by the University of Cyprus, which aimed to promote dialogue on multidisciplinary approaches to the research and teaching of urban form. Participants were invited to discuss InterActions – multidisciplinary approaches to urban morphology.

Speakers presented different teaching approaches on the Urban Form from the four universities of Cyprus, focusing on educational methodologies and pedagogic innovation initiated by research on Urban Morphologies.

Reflection and conclusions of teaching mythologies of Urban form in Cyprus were discussed by five representatives of other European universities as part of a shared learning forum.

Territories' presented projects and activities that were held in Cyprus (with UNIC), UK and Norway. The theme of this publication is People, Places, and Processes.

Events & Activities | Social Sciences

Dr Soukara was invited by the Director of Criminology Department at Pantio University (GR), Prof. Christina Zarafonitou, to give a 3-hour lecture titled: "Τρόποι Προσέγγισης Αυτοπτών Μαρτύρων κατά την Ανακριτική Διαδικασία" as part of their Module "Ανακριτική και Δικαιώματα του Ανθρώπου». The online lecture took place on June 16th 2020, 6-9pm.

Niki Sioki

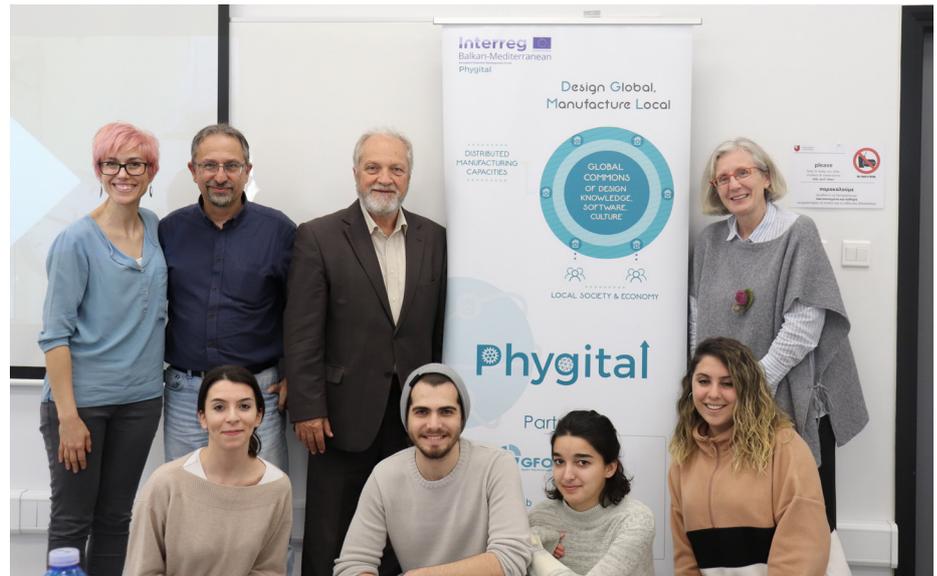
UNRF PHYGITAL Event: Design Workshop

'Designerly ways of thinking: maker-spaces and artistic practices, March 2020, University of Nicosia

'Designerly ways of thinking' was a one-day workshop that aimed at introducing non-designers to design thinking, a human-centered and solution-focused approach to social and business challenges. It targeted non-designers who are interested in exploring creative ways of thinking that draw on applied design processes and methodologies. The call attracted an array of professionals and graduate students from various backgrounds (education, business, engineering, design and the arts). Their age ranged from 25 to 60+. Thus, they represented an interesting mixture of skills, experiences, and knowledge and brought together different perspectives and approaches.

The main purpose of the workshop was to:

a) introduce participants to the ways of knowing and thinking that designers apply in their work with a focus on the most popular methodologies available in the market (i.e. Stanford d.school, IDEO, Design Council's Double Diamond).



b) apply the basic stages of the methodology onto a mini design challenge.
c) organise a design pitch regarding how the resources and space of the newly established Lakatamia makerspace could be used by different audiences.

The workshop consisted of three parts. The first part was a theoretical overview of design thinking as a concept and a methodology. In the second part participants were divided in groups and had to address a specific challenge by applying IDEO's model for design thinking (i.e., inspiration, insights, ideation, implementation). In the final part, participants had to reflect on the potential use of the Lakatamia makerspace by different community members.

Phygital (2017–2020). Phygital Project, Catalysing innovation and entrepreneurship.

Unlocking the potential of emerging production and business models. Interreg Balkan-Med European Regional Development Fund.

Klimis Mastoridis

7th ICTVC, June 2019, Patras, Greece.

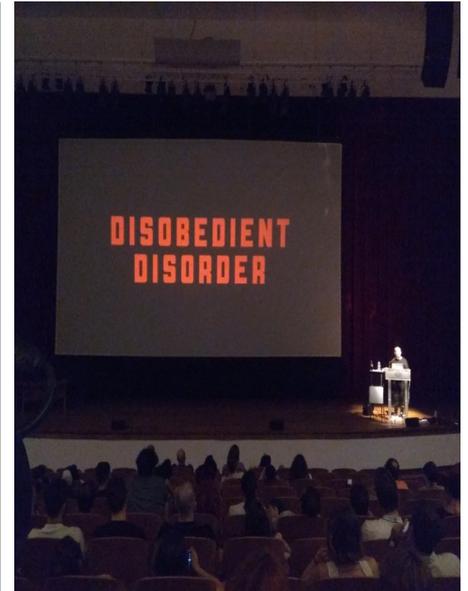
The conference was organised by the [Institute for the Study of Typography & Visual Communication](#) in collaboration with the [Library & Information Centre of the University of Patras](#) and was supported by the Department of Design and Multimedia, the University of Nicosia, as well as by a number of academic and professional organi-

sations with the aim to "examine the value of design for visual communication and provoke participants to challenge current assumptions". A series of workshops preceded the conference and a range of exhibitions framed and enriched the main event.

ICTVC is financially independent, relying almost exclusively on non-speakers' registration fees. In the past seventeen years, its worldwide reputation has been built mainly as a result of the quality of content delivered at these five-day long international meetings. This will also be the model for the last, the 8th ICTVC, which will take place in 2022.

The Patras workshops were great and those who participated know the reason: high quality, amazing instructors working with the participants in really nice, friendly places. Richard Kegler and his colleague, James Grieshaber, from P22, and Jeff Pulaski led the Letterpress Workshop. Jeff, Rich and James, together with the letterpress workshops participants, worked for two days in an amazing environment; great infrastructure, facilities, machinery and materials generously offered by the incredible [Panagiotopoulos](#) people. Irene Vlachou, Laurence Penney, Kostas Bartsokas and Emiliios Theofanous organised a great Designing Dynamic Logos workshop, hosted by PaperGo in their impressive premises. Dimitris Giannakoulis and INKOGNITO lab unravelled the secrets of the art to the screen printing workshop participants. Evangelia Biza ran a superbly structured, intense (as always!) bookbinding

CONFERENCES | EVENTS



workshop hosted at the splendid Patras Press Museum. David Hunter shared his stimulating data and chart literacy related workshop/project. Data Walking, Paths through Patras: Counting, Collecting, Reflecting, was kindly hosted by Mosaic and was enjoyed by a large number of participants! Alexis Zavras, shared, once again, expert knowledge on digital content licensing discussing tools to be used in daily work in order to minimize legal problems.

As always in the past, a number of exhibitions accompanied our conference. Petra Černe Oven and Barbara Predan offered to the ICTVC participants the chance to ‘walk through’ the Death in Design project/exhibition material that clearly stated: Design can’t die. The installation was set up at the Events Hall of the Library & Information Centre of the University of Patras. Antonis Papantonopoulos, a well-known native printer–lithographer, collaborator of the Typography

Museum of Chania, Crete, curated an excellent exhibition; a selection of more than 50 posters from the four international exhibitions organised by the Museum. The exhibition was staged at the impressive Archaeological Museum Patras building, which participants had been offered the chance to visit and speak with its Director, Georgia Manolopoulou. Dr Vangelis Hatzitheodorou, a faculty member of the University of West Attica, has always supported the conference in many ways and serves as member of its committees. The high quality work produced by his students (in collaboration with his colleague at the Department of Graphic and Visual Communication, Katerina Antonaki) with the title Petroglyphs of Naxos, was on display at the exhibition area. Finally, Aggeliki Athanasiadi, the driving force behind the Graphic Stories Cyprus activities and events, offered us the chance to see the results of the international poster contest with the

title “Graphic Design / Challenging the perception”.

I am really grateful to my colleagues from the Institute for the Study of Typography and Visual Communication: Gerry Leonidas (for his opening keynote too), Karel van der Waarde, Apostolos Rizos, and Niki Sioki, for their help, suggestions, and support throughout the long period of planning the conferences, but most importantly for putting things into perspective.

Many thanks to Perrakis papers and especially Ariadne Perraki for her continuing support and to Anna, Dimos, Kostas and Mary for their friendship, generosity, and indispensable contribution.

This would have been an impossible project without the work carried out, the guidance, assistance, and support offered by Giannis Tsakonas, Director of the Library and Information Centre of the University of Patras and the brilliant team of the Library.



*challenging
design paths*



patras, greece | 19–21 june 2019

institute for the study of typography & visual communication

STUDENTS



Nan Erli (Nancy)

Be careful with what you experience

If you want some change, “Think Big” (the motto of UNIC) first.

My name is Nan Erli (Nancy). I am a lecturer from Ningbo-Tech University (NTU, the former Ningbo Institute of Technology, Zhejiang University), China. I have taught English for 17 years before I started my journey as a PhD student. Thanks to the cooperation program between NTU and UNIC, I got the opportunity to study at UNIC as a PhD in TESOL (Teaching English to Speakers of Other Languages) Program in 2019 and to participate into the Erasmus program studying at UNIC for one semester.

Studying here allowed me to build connections with students and scholars from more than 11 countries and definitely broadened my horizons. At the same time, it exposed me to such friendly surroundings, professional resources and Cypriot culture. During the time I stayed in Cyprus, I attended Academic Writing, Research Methods, Greek Language and Culture, and Public Communication courses as a visitor, which further qualified me as a university English teacher and I believe that is my biggest harvest. I also started my PhD research on teachers’ classroom motivational strategies with the guide of my main supervisor Professor Sophocleous and her team and the help of Professor Savvidou, the coordinator of PhD TESOL program. I am so grateful that I got precious support in my data collection from my supervisor and her colleagues (the lockdown of the university due to the pandemic made it impossible though). What is also worth mentioning are the campus activities organized by UNIC, the social clubs of UNIC and the Erasmus Office. You can see the dynamic and multi-cultural side of the university from these occasions. I participated in the UNIC Music Vibes party, the debate between the two candidates for Rector of UNIC, an one-day tour to Pathos by the Student Union and hosted a session of 1st Doctoral Colloquium in Cyprus. I also joined a baking group serving cakes for the African Night on Campus where I learned how to bake.

As the first Chinese PhD at UNIC, I feel obliged to serve as

a bridge between Chinese culture and Cypriot culture and to enhance the collaboration between UNIC and NTU. I volunteered to teach Chinese with four teaching staff of UNIC and my friends here who are interested in Chinese. The benefit is mutual since teaching Chinese also enhanced my knowledge of Chinese and improved my English proficiency. Besides, I tried to promote the collaboration between UNIC and NTU for more student or teacher mobility between the universities.

Despite the wonderful studying experience in Cyprus, leaving one’s home for months or years is a big decision to make. Fortunately, I got the support from my families and from my affiliated university. Studying in a foreign at the beginning can be very isolated and scary due to cultural differences. But these challenges diminish with your familiarity with the people and country here. People in Cyprus are very hospitable and the social security is good. I soon made some friends from China and other countries soon after my arrival. In addition, the Chinese embassy also provides a strong back up for every Chinese citizen here. With company from my motherland and more friends, I often find myself in short of time to explore and exchange ideas with them.

Once I read from the screen at UNIC library “Tessa once said ‘one must always be careful of books’ and what is inside them, for words have the power to change us”. So is studying in a foreign country. You will see that the experience has the power to change some parts of you as well.





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